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Stradivarius and the Violin.

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Translated for this Journal by HENRY W. BELLOW.

I.

HISTORICAL RESEARCHES ON THE ORIGIN AND PROGRESS OF BOWED INSTRUMENTS.

The origin of bowed-instruments is very obscure—a few equivocal expressions in the classics have induced some erroneously to believe that the viol was known to the Greeks and Romans. Among all the monuments of Greek art, there is nothing to indicate the existence of any instrument with a key-board or a bridge, both essential to the idea of a bowed instrument. The ancient *plectrum*, derived from *πλέκτω*, to strike, had no real resemblance to the bow; although defined in dictionaries as *the bow of a musical instrument*. Statues, bas-reliefs and the pictures on Greek vases, afford us countless representations of the *plectrum*—but in all, we see a rod of wood, bone, or ivory, armed with hooks to pull the cords, or else strike them with its back. Had the Greeks wished to describe a bow strung with hair, fitted to set the cords of a viol in vibration, they would have called it, *ροζάκιον*, that is *little bow*. Nothing like the bow appears in any Greek or Roman monuments.

The country which affords the most ancient monuments of an advanced civilization, of a philosophy where all directions of human thought find some expression, of a various poetry, and of a musical art, which corresponded with the lively sensibilities of the people—India, appears to have given rise to bowed-instruments, and after having made them known to other parts of Asia, to have communicated them at last to Europe. This is not hypothesis, but demonstrable fact; for the instruments themselves still exist and preserve the characteristics of their native origin. To see the origin of bowed instruments, we must look for the simplest possible form in which they could exist and one which required only the lowest skill to devise. We find it in the *ravanastron*, made of a cylinder of sycamore partially hollowed out, about 11 centimetres long, with a diameter of 5 centimetres. At one end is stretched a piece of *boa*-skin, which forms the sounding board. Two cords made of the intestines of the gazelle are attached to this skin and stretch toward the other end, where they are fastened by two pins. Under them runs a stem of fir wood, answering for a key-board; and a little bridge raises the strings to different heights. The bow is made of a split bamboo, of which the upper half is bent, the lower straight, and in which a mesh of hair is fastened. Such is the first bowed instrument—now abandoned to the people of the lowest class, and to the poor Buddhist monks, who still carry it about seeking alms. The sound is sweet though muffled. According to Indian tradition it was invented by Ravana, King of Ceylon, five thousand years before the Christian era.

To a later era belongs the *omerti*, another bow-

ed-instrument, giving evidence of a higher skill. Its body is made of the cocoa-nut shell cut away about one third, its thickness diminished to two millimetres, and then polished inside and out.—Four small ellipses and one lozenge are cut in the front side of the shell to serve as breathing-holes. In some the sounding-board was formed of the skin of the gazelle, in others of a delicate slice of satin-wood. The key-board is made of red fir, and the handle shows some faint resemblance to the head of the violin of which it is evidently the rudiment.

The Arabs have an instrument called the “Kemangek,” and another called the “rebab,” which have evidently been modelled after the Indian instruments.

None of these instruments fall within the domain of Art; they belong to the elementary epoch when the popular instincts demand and find expression for themselves through these rude organs.

If we now turn to Europe, and examine the oldest monuments of musical art, we shall find in them evident signs of Indian origin. “Rien dans l'Occident qui ne vienne de l'Orient.” It was formerly thought that the bow had its origin in the “goudok” of the Russian peasantry, but later investigations have disproved this hypothesis. The “goudok” is a viol in a high state of excellency, and must itself have been derived from the East.

No traces of bowed instruments appear in Europe before the end of the 8th century, or the beginning of the ninth.

The Welsh “crouth,” which had sometimes two strings, is one of the very earliest of which a record remains. Among the MSS of the eleventh century found in the Bibliotheque Imperiale (No. 1118 of the later MSS.) there are several rude designs of musical instruments, among which a figure represents a crowned monarch playing upon the “crouth” with three cords, held in his left hand, the bow being in his right. The instrument is known by the opening through which the hand passes to the strings. Among the exterior ornaments of Melrose Abbey built in the 14th century, in the reign of Edward II., there is a representation of the three-stringed “crouth.”

The six-stringed “crouth,” was an instrument requiring much skill in its construction. It is doubtful whether it had any bottom, or whether the sounding board was not its only flat side.—The bridge was not at right angles with its sides, but obliquely placed.

It is remarkable that the sixth string was called in the Celtic tongue “vyrdon,” and that the heaviest cord of bowed instruments in Europe from the middle of the 18th century was called “bourdon”—evidently the same word passed into the Roman languages. Bottée de Toulmont, in his dissertation on the musical instruments used in the middle ages, has conjectured that an instrument called “rotta,” “rota,” “rote” and “rothe,” by writers of the middle ages and by bards, was the “crouth,” surmised to be an alter-

ation of the word “rothe,” and not, as some have thought, the *hurdy-gurdy*, whose sounds were produced by the fretting of a wheel—whose name was *symphony*, *cifonie* or *chifonie*. He argues this from a passage in the commentary of Nother (a monk of Saint Gall in the 10th century) upon the Symbols of Athanasius. But this passage refers to an ancient instrument called the *psalterion*, which was strung with ten chords and had the form of the Greek letter Δ, and which, modified by various musicians, received the barbarous name of “rotta.” There is no sign of a bowed instrument here. The *rotta*, *rota*, *rote* or *rothe* was a harp, not the ancient lyre which was played supported on the breast (*αἰθαρά*) but the Teutonic harp, an adaptation of certain changes in the form of the *psalterion*, and in the number of its strings. The angles of the Delta were rounded, and thence its name *rota*—a round instrument. The erudition of Bottée de Toulmont was misled. The *rote* was not a bowed instrument, but a stringed instrument only.

The *rebeck*, the common viol of the continent, which is nothing more than the *rubebe* or *rubelle* of the middle ages, having at first like the *rebab* of the Arabs only one or two strings, was narrowed towards the handle or neck, and swelled regularly towards the lower end. The most ancient representation of an instrument of this kind has been taken by the Abbé Gerbert from an old MS of the ninth century. It has but a single cord. Semi-circular holes are pierced in the sounding board and the string rests on a bridge; a part of the neck is higher than the sounding-board. In the plate, the hand is seen directing the bow.

In the centuries succeeding, an instrument between the *crouth* and the lute prevailed and was called the *Rubeb*. The shrill kind was called in France the *gigue* in the 12th, 13th and 14th centuries—and only in the 15th century was this name changed into *Rebeck* for all instruments of this kind, little, medium, or big. The Germans called them *Geige ohne Bunde* (viols without ribs), to distinguish them from more perfect instruments.

The *rubeb*, the *gigue*, the four kinds of *rebec* already known in the 15th century, to wit, the treble, alto, tenor and bass, were instruments in popular use, and were employed in dancing and street music.

The other class of instruments for the bow, which consisted of a sonorous chest, formed of upper and lower surfaces, held together by delicate sides, and which were sunk towards the middle of the sides, like the *guitar*—this class of which the *crouth* is the type, and which was called by the name of Viol, belonged to a more advanced Art. In India, the *saumgies*, the *sasoh* and the *chickera*, having four or five gut strings, constructed with much elegance and finish by *Gun Pat* and by *Mahamdou*, the Stradivarius and Guarnerius of Benares, differ essentially from the *ravanastron* and the *omerti*, and belong to a more advanced Art. It is likewise true that the

kemangeh roumy with four and six strings, in use in Persia, Arabia, Turkey and Egypt, belongs to music cultivated as an Art, whilst the *kemangeh a gouz*, *kemangeh fark*, the *kemangeh soghaer* and the *rebab* strung with two cords, are abandoned to the people and exact hardly any study in their use.

Toward the end of the eleventh century, viols begin to appear on the monuments. The oldest show us the instrument having already four strings. The author of an anonymous treatise on musical instruments, not later to appearance than the 13th century (in the library at Ghent under No. 171) attributes the invention of the viol with four cords to a certain Albunis, and gives an imperfect figure of it. The guitar form prevailed through the 14th century, and the absence of the bridge is the most remarkable characteristic of these instruments.

Some of the viols, with three, four and five cords, met with in plates of the 14th and 15th centuries, have bridges, and others none. But it is certain that the plates often represent instruments which it would have been impossible to play upon with any effect. See one instance where the cords are attached to a fixture similar to that seen in the guitar, and where no bridge appears. Obviously it would be impossible for the bow to avoid striking at once all the cords of an instrument thus made, and whatever sounds could be drawn from it must be very feeble. It is the bridge which gives the cords the angle necessary to produce any brilliancy of vibration, or to strike any splendor of tone from the sounding-board; and finally it is the vibration of the bridge itself which communicates those energetic oscillations whence results intensity of sound. We must not forget that from the very origin, of the principle of the production of sounds by the fretting of the strings with a bow, the bridge has been a necessary appendage. We find it in the primitive forms of the *ravanestron*, and *omerti* in India, and in the *rebab* and *kemangeh a gouz* of the Arabs, in short, wherever the bow is found. It is undoubtedly then through inadvertance, that the bridge is omitted in some monuments of the middle ages.

Two new facts of importance disclose themselves in the plates published by Agricola, Nachtgall and Eamassi del Fontego, namely, the emphatic hollows which take the place of the slight curves that formerly shaped the sides of the instruments, and the cross-lines upon the neck of the viols still seen in guitars. The plates exhibit these hollows in exactly determined — and commonly much too large to allow proper proportion to the instruments. Want of skill in the performers doubtless originated the idea of indicating by cross-lines where the fingers should be placed to produce the desired notes. This custom was preserved until the early part of the 18th century. The violin has not been free from this embarrassing shackle a hundred and fifty years.

There was clearly a great variety in the construction of viols up to the time when true music began to appear and Harmony refined itself. This epoch may be considered to be fixed near the end of the 14th century, by the efforts of three musicians, superior to their age, Dufay, Binchois and Dunstaple. The art of harmony was up to their time exhausted in the union of voices of different kinds. They wished to make instruments do what voices could, and as there

were high voices called *soprano*, less high called *contralto*, medium voices called *tenor*, and deep voices called *bass*, they conceived the idea of making in every kind of instrument families, which should represent the four kinds of voice. Viols, hautboys, flutes, horns, had their *soprano*, *alto*, *tenor* and *bass*, sometimes even their double-bass. This distribution, first made in the 15th century, was maintained through the 16th and 17th and has not ceased in our day for bowed instruments. Then the most vulgar instruments had their *quatuor*. Agricola gives us pictures of the *soprano*, *alto*, *tenor* and *bass* of the *rebeck*, each mounted with three strings, with a triangular bridge, the top of which supports the middle cord and lifts it out of the way of the bow touching either of the others.

Singular variations in the form and in the method of stringing viols is observable through the first half of the 16th century. Germany and Italy had quite different styles.

The Italian viols were strung with six strings; they had seven cross-lines on the key-board, by means of which each viol was divided in its key-board, into a chromatic scale of two and a half octaves.

In Germany, Michael Pretorius, a great musician, a composer of rare skill and equally wise in the history and the theory of his art, produced a grand treatise on music early in the 17th century, in which the second volume is entirely occupied with an account of the instruments of music in use in his time and in former eras. We there see that the *quatuor*, or rather the quintet of the *viola di Gamba*, as the Germans have since called it, was larger in proportion and that they were in a lower key. We notice also, that the *soprano* was strung with three, four, five or even six cords, according to circumstances; that the *alto* had but three or four; the *tenor* five or six; the *bass* three, four or six and the double-bass five or six. They are strung a quarter lower than the Italian viols. In concert they produced necessarily a dull and sad music. They were played upon the knee with the exception of the *bass*, held between the legs, and the double-bass, rested on the ground. The *bastard viol* had, however, ribs and was strung by fifths and fourths.

(To be continued.)

A Draught for the Particular History of Phonics; or, the Doctrine of Sound and Hearing.

(FROM LORD BACON'S "Sylva Sylvarum.")

Continued from page 275.

SECTION XV.

OF THE FIGURES OF THE CONCAVES, OR BODIES THROUGH WHICH SOUNDS ARE CONVEYED.

The figure of a bell partakes of the inverted, truncate pyramid, but comes off and dilates more suddenly. The figure of the huntsman's horn and cornet is oblique, though there are likewise straight horns, which if of the same bore with the crooked ones differ little in sound, though the straight ones require a somewhat stronger blast. The figures of recorders and pipes are straight, but the recorder has a less bore above and a greater below. The trumpet has the figure of the letter S, which makes the purling sound, &c. Generally the straight line makes the clearest and roundest sound, and the crooked the more hoarse and jarring.

Trial should be made with a sinuous pipe, having four flexures; as also with a pipe made in the form of a cross, and open in the middle; and again with an angular pipe, to see what

would be the effects of their several sounds. Try likewise a circular pipe, made perfectly round, with a hole to blow in, and another not far from that, but with a transverse, or stop between them, so that the breath may go the round of the circle, and issue at the second hole.

Percussions may be likewise tried in solid bodies of several figures, as globes, flats, cubes, crosses, triangles, &c., and their combinations, as flat against flat, convex against convex, convex against flat, &c., to show the diversities of the sounds they produce. Try also the difference of sounds in several thicknesses of hard bodies when struck. I have tried that a bell of gold yields an excellent sound, not inferior to one in silver or brass, but rather better; yet a piece of gold coin sounds much flatter than a piece of silver.

The harp has its concave running cross-wise to the strings, and no instruments yields so melting and prolonged a sound as the Irish harp. So that if a virginal were made with a double concave, the one all the length, as the virginal has, the other at the end of the strings, as the harp has, it might have the sound more perfect, or not so shallow and jarring. It may be tried without any sound-board along, but only harp-wise at one end of the strings; or lastly, with a double concave, one at each end of the strings.

SECTION XVI.

OF THE MIXTURE OF SOUNDS.

There is an apparent diversity between visible and audible species in this, that the visible do not mix in the medium, but the audible do; for we can see a number of trees, hills, men and beasts, at once, without one confounding the other; but if so many sounds came from several parts, they would utterly confound each other. Thus voices, or concerts of music, make harmony by mixture, which colors do not. It is true, indeed, that a great light drowns a smaller, as the sun does that of a glow-worm, and a great sound drowns a less. So likewise if there were two glass lanterns, the one of a crimson color, the other of an azure, and a candle were included in each, I suppose these colored lights would mix and cast a purple colour upon white paper. And even colors yield a faint and weak mixture, for white walls make rooms more lightsome than black. But the confusion in sounds, and distinctness of visible objects proceeds from hence, that the vision is made in right lines, by means of several distinct cones of rays, whence there can be no coincidence in the eye, or visual point; whereas sounds, that move in oblique and crooked lines, must needs meet and disturb one another.

The sweetest and best harmony is made when every part or instrument is not heard by itself, but a general consent of them all, which requires the audience to be at some distance, after the same manner as the mixture of perfumes is received, or the smells of several flowers in the air. The disposition of the air, as to other qualities, unless joined with sound, has no great effect upon sounds; for whether the air be light or dark, hot or cold, in silent motion or at rest, sweet or fetid, &c., this can make only some petty alterations; but sounds disturb and alter one another, sometimes by drowning, sometimes by jarring and discording, and sometimes the one mixes and compounds with the other, and makes harmony.

Two voices of the same loudness will not be heard twice as far as one of them alone; and two candles of equal light will not render things visible twice as far as one. The cause lies deep, but it should seem that the impressions from the objects of the senses mix respectively, every one with its kind, but not in proportion; the reason may be that the first impression, which is from privative to active, as from silence to noise, or from darkness to light, is a greater degree than from less noise to more noise, or from less light to more light. The reason of this again may be, that the air, after it has received a charge does not receive a greater charge with the same appetite as at first. But to determine the increase of virtues in proportion to the increase of matter, is a large field that requires a particular treatment.

SECTION XVII.

OF THE MELIORATION OF SOUNDS.

All concurrent reflections make sounds greater; but if the body that gives the original sound, or the reflection be clean and smooth, it makes them sweeter. Trial may be made in a lute or viol with the belly of polished brass, instead of wood; we find even in the open air that the wire-string is sweeter than the gut string. And for reflection, water excels; as we find in music near a river, and in echoes. It has been tried that a pipe a little moistened on the inside, yet so as to leave no drops, make a more solemn sound than if the pipe were dry, yet with a sweet degree of purling; for all porous things, by being moist, or, as it were, in a state between dry and wet, become a little more even and smooth; but the purling, which proceeds from inequality. I take to be caused between the smoothness of the inward surface of the pipe, which is wet, and the rest of the wood of the pipe, to which the wet does not reach.

Music within doors sounds better in frosty weather, perhaps not so much from the disposition of the air as of the wood or string of the instrument, which is thus made more crisp, and thence more porous or hollow; and we find that old lutes sound better than new ones, for the same reason; so do lute strings that have been long kept.

Sound is likewise meliorated by the mixing of open air with confined air. Trial, therefore, may be made of a lute or viol, with a double belly; and another belly with a knot over the strings; yet so as to leave scope enough for the strings to play below that belly. Trial may be likewise made of an Irish harp, with a concave on both sides: though perhaps it might thus resound too much, whereby one note would overtake another. To sing in the hole of a drum makes the voice sweeter. So I conceive it would if a song in parts were sung in at several drums; and for elegance sake, there might a curtain be drawn between the drums and the audience.

The sound created in a wind instrument, between the breath and the air, is meliorated, by communicating with a more equal body of the pipe for there would doubtless be a different sound in a trumpet or pipe of wood, from that of a trumpet or pipe of brass. It were proper to try the effects of brass recorders and brass horns.

Sounds are meliorated by the intension of the sense, whilst the other senses are collected to the particular sense of hearing, and the sight suspended; whence sounds are sweeter in the night than in the day, and I suppose sweeter to blind men than to other. And it is found that between sleeping and waking, when all the senses are bound, music is far sweeter than when one is full awake.

(To be Continued.)

Remarks on the Rendering of the "Sinfonia Eroica."*

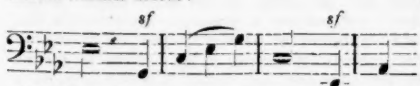
(Continued from page 293.)

If we begin by considering the theme from this point of view, we shall be astounded at the variety in the treatment of it as a whole, as well as in that of its separate component parts.

After the first two chords, which not only fix the key, but, at the same time, announce something decided and vigorous (how inappropriate an Introduction would have been here, while, for instance, it is quite in place in Symphonies 2, 4, and 7), the composition commences *piano* and *legato*, with the usual and regular accent of the tone-note (which might, as a rule, be termed in music the measurement of quantity in opposition to accentuation):



Precisely the same course is pursued, immediately afterwards, in horn and clarinet, and then, *fortissimo*, with *tutti* (p. 4.) Here, however, in the expansion, there is another accent:



* From the *Niederrheinische Musik-Zeitung*. Translated for the *London Musical World* by J. V. Bridgeman.

Then, p. 16, a different one for the violoncello and violin. Page 22, is first unaccented *pp* in C minor, and then with *crescendo* on the unaccented portions of the bar. In the rise towards the climax of the second *ff*, p. 25, however, the last crotchet is suddenly accented. At p. 39, the theme appears for the first time in C major, *forte*, with a *Staccato*:



While speaking of this passage, we must direct attention to a delicate effect, which is nearly always lost. In the last two bars, in order to strengthen the decided rhythm of the three *staccato* portions of the bar, Beethoven introduces the horns, also, with *G*, in crotchets up to the *sfz*; and this *sforzando* of the *Tutti* is, it is true, heard very plainly; but the imitating *sfz* of the trumpets *alone*, two bars later, upon the last crotchet, while the horns sustain *G*, and the remaining instruments execute the descending figure in quavers and semiquavers, is, generally, not heard. Just in the same manner, this is repeated in C minor:

TRUMPET CORN.



Further on, at page 43, where the first bassoon presents the theme in B flat major, we find a new accentuation of the third bar, in its repetition by the violins.

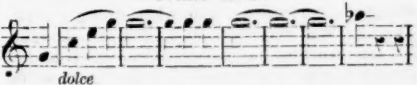
The famous introduction of the second horn (p. 47) with the first two bars of the theme, as a sort of distant and suggestive presentiment of the return of the principal idea, must also be played *legato*, although there are no ties over the notes in the horn part (Original Edition; Vienna, presso A. Steiner & Co., and *Sinrock's Score*)—probably an oversight. All reminiscences of the theme in the concluding period (beginning at page 43) of the magnificent development are marked *legato* for all the wind instruments (as is the case even for the second horn some thirty bars previously, page 44) while the direction *pp* as well as the only signification of which the passage is capable, speaks decisively in favor of the connected style of execution. If we had anything to do here with aught humorous and witty, the case would be different, and such a *staccato* execution would make it.

It is in the following solo of the first horn in F major, and then of the flute in D flat major, that the theme is first marked *dolce*. We have always admired this charming *intermezzo* between the simple re-introduction of the E flat major theme in the violoncello (p. 48) and the full volume of the same in the *tutti* (p. 50) as one of the greatest beauties of the whole movement. Let the reader only compare these twenty bars with those which also in the beginning of the *allegro* separate and connect both points—the simple theme and its radiations into the *tutti*. There the entrance to the career of the hero, who would force his way upwards, is obstructed by an opposing power thrusting him back and keeping him down:



The sharply accented syncopations stem the stream like so many rocks, which the water must break through by main force; here everything is different; the wild combat is over; the most precipitous cliffs have been scaled; and the eye perceives a charming valley, that suggests the blessings of peace and the fruits of victory. The melody, confined, for the sake of soft, gentle, profound, and quiet effect to the softest instruments—F horn and flute—remains dwelling upon the highest note of the theme:

CORNO IN F.

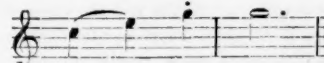


the eye lingers upon the soft slopes, while the mandoline strains of the *pizzicato* in the bass, and then in the first violin, offer a fresh and astounding charm, especially when they are imitating repeated, a bar subsequently, by the rising melody of the horn and of the flute. We shall meet this delicate imitation once more. The execution of the entire passage, which, by the way, especially belongs to those passages whose effect is annihilated by too quick a tempo,

must, however, be wholly free from aught like affectation or false sentimentality; the *dolce* must be rendered principally by the softness of the tone; the greater the simplicity, nay, the greater the want of accent—and this is true of the *pizzicato* likewise—with which the tones melt away, the more wonderfully will they resound in the mind. A weak *crescendo* upon the sustained *c* (and *a* flat) is the sole touch of light and shade allowable.

But, in the last bar of the flute solo the orchestra modulates *decrescendo* to the seventh chord of B flat; the soft, unaccented strain of the theme in the lower notes (page 50) sounds like a warning to end the hero's career, and, consequently, everything hastens with increasing enthusiasm towards the *tutti*, in which the theme once more unfolds its pinions in the principal key. Its flight tends upwards more and more; the accents upon *e* and upon *f* sharp in the fourth and the sixth bar, and the *pia forte* in the four following bars carry us on and on, until in the *fortissimo* (page 51) the theme appears, as it has not yet appeared, in the greatest splendor and fullest symphony, with kettle-drums and high trumpet notes, and—which is the great point—with the accent for all the instruments upon the third crotchet, which, also, is something we have not had before; the *legato* disappearing from all the instruments, because it is not adapted to the power here to be developed.

But the *legato* again comes in for the last time in the *coda* (page 73). We have already mentioned the *coda* in reference to a quick tempo; but we must here direct attention to the accentuation, once more changed, for the execution of the theme. The latter here appears upon the horn, first as a reminiscence of the heroic idea from which everything originally sprang: the violin figure gambols around it as if with a feeling of joy at what has been achieved. Its expression softens down the determined will into inward satisfaction; the melody remains here, as in the solo for the F horn (page 48), which represents a similar frame of mind, dwelling upon the high *b* flat in the fourth bar. In order, however, that this expression may not be lost, the last crotchet must be played *staccato* before the sustained *b* flat, so that the third bar appears as follows:



In bar 4, we have in addition the imitating oboe with the second horn, played in the same style, which is still more sharpened in the horn (reminding us of the *pizzicato* of the violoncellos, page 48.) The violins take up the theme thus:



while all three horns, imitating the violins, a bar in arrears, present it to us for the first time in *full triads* and conduct it with this victory announcing clearness to its original representatives, the basses and tenors, which, with their old and constantly increasing strength, cause it to resound through the jubilation of the figures for the flute, oboe, clarinet, and bassoon, until they themselves join in the jubilation, and leave to the trumpets and all the clear-sounding wind instruments, the task of fashioning it into a triumphant hymn. But the accentuation upon the third crotchet disappears, despite the same development of strength as at page 51, for we have now no longer to do with the overthrow of opposition, but with radiant glory alone.

In the analysis we have given of the accentuation of the first movement of the *Eroica*, we plainly perceive one of the means which Beethoven employed for the purpose of avoiding monotony in the repetition of the leading motive. But the repetition of the principal thought is a characteristic quality of his style, never used in such a manner, by any previous master, and—far from becoming monotonous, heavy, or wearisome—it is one of the principal elements in the comprehension and admiration of his works, and particularly of his Symphonies, even with the great mass of the public of all nations. It is in the *Eroica* that this new mode of the development, or, rather, of the repeated introduction of the theme, so that it is impossible for the hearer to forget, or even to lose sight of the latter—appears for the first time, in a most striking, but, also—because the plan is carried out with genius—in a most effective manner. The theme of the first movement offers us a specimen of this peculiar treatment at the very outset; it first appears in the bass *piano*, in a single part, and, harmonically, with only a two-part accompaniment; then in the highest part, the flute, supported by the horn and clarinet in octaves, and with a three-part accompaniment; and then, for the third time (after the pro-

gressive expansions, taken from the second half of the theme) with all the resources of the orchestra, and in harmonic symphony. This fixing of the principal thought takes up quite 38 bars. In the entire movement, however, the complete theme of 4 bars occurs 23 times (in which, at pages 43 and 44, only the bassoon part is counted, the imitations for the clarinet, flute, and horn not being included), and the first half absolutely 43 times! If, in addition to this, we take the repetitions and expansions of the third bar alone, or partly with the unaccented portion of the bar, partly with the final or culminating note, we find an unexampled recurrence of the theme, and a varied exhibition—effective in the highest degree—of the same, by means of higher or lower notes; the different character of the instruments; prepared and unprepared change of key; richer accompaniment; fuller and more ample harmony; strengthened instrumentation; simple and double imitation; expansion and growth; addition of characteristic subordinated figures; by the prescription of the dynamic expansion, in all possible gradations of light and shade, from *pianissimo* to *fortissimo*, or vice versa; and, finally, by variety of accentuation.

(To be continued.)

W. V. Wallace's "Love's Triumph."

(From the London Times.)

In *Love's Triumph* Mr. Wallace has ventured on ground he can hardly be said to have trod before, challenging comparison with the masters of the Opera Comique, headed by M. Auber, who as a musician so worthily represents the genius of his country. The book with which Mr. Planché had supplied him, no doubt suggested, if it did not positively necessitate, this metamorphosis—or perhaps, to speak more accurately, this ultimate settling down into a style towards which, even in his romantic operas, the composer of *Maritana* has always betrayed more or less tendency. The plot, the situations, the dialogue, the *dramatis personæ*, and everything else, even to the laying out of the "scenario," are eminently and exclusively French. Nay, in his departures from the piece, upon which his libretto is founded (*Le Portrait Vivant* of MM. Melesville and Laya, produced at the Théâtre Français in 1842), the English dramatist has, if possible, given a still deeper French coloring to the work, by a freer use of that element of improbability upon which French authors of the Scribe period, imbued with the spirit of Scribe, just as French composers of the same period are imbued with the spirit of Auber, so much delight to exercise their invention. Whether he has done well to heighten the perplexity of the audience by bringing that visibly before them, which the original leaves to their imagination, is questionable. But, even admitting the English version to be, in this particular respect, an improvement, we cannot think otherwise than that the manner in which the new incident is handled leads to the extreme verge of absurdity.—We may accept as legitimate in a theatrical portrayal of life the fact of a French Princess Royal and the daughter of a Dutch burgomaster bearing so close a resemblance to each other in every physical attribute as to deceive not only a father but even a devoted lover; but when they are brought so near together that the one retiring from the stage becomes the signal for the other to appear, and vice versa, the improbability of the situation overtaxes the credulity of the most easily convinced spectator. Thus the third act, which might have been rendered the most interesting in the opera, stands out conspicuously the feeblest. The position of Theresa, the Princess's "double" (the "living portrait"), and her lover, Adolph de Savigny, whose first interview takes place while the Princess is concealed behind a pedestal, overhearing what passes between them, is imagined with singular infelicity. It may be stated here that Adolph, rejected by Van Groot, Theresa's father—who, unmindful of his daughter's inclination, has affianced her to Canillac, a dissolute nobleman attached to the Court—has come to seek employment in the army, hoping to drown his grief in the active perils of a soldier's life. Presented to Mademoiselle de Valois by the Marquis de Pons, Chief Equerry, indebted to his father for certain important though hitherto unrequited services, Adolph is at once confounded by the resemblance of that Royal lady to his own beloved Theresa, and behaves in such a manner as at first to attract the curiosity of the Princess, and gradually to awaken a profound interest. Meanwhile, appointed to a place of honor near her person, Adolph accompanies his Royal mistress to the chase, and is fortunate enough to save her from imminent danger,—a wolf, made furious by a gunshot, having sprung upon her horse from behind. The hero kills the wolf and restores Mademoiselle de Valois to her friends, but in the scuffle drops a miniature, which,

being placed in the hands of the Princess, she, with ill-suppressed emotion, beholds the very counterpart of herself. Persuaded now of the real object of her young champion's admiration, the feeling that agitates her breast augments in intensity. Just at the point, however, when Mademoiselle de Valois is about to forget her high station and the duties imperatively attached to it, Mynheer Van Groot, the father of Theresa, most opportunely arrives. He, too, is perplexed with the likeness of his daughter; but his strange conduct at first partially opens the eyes of the Princess, and then—with the aid of a duplicate miniature, which Van Groot has intrusted to the Marquis de Pons—wholly dispels the illusion, so fondly and secretly cherished, that the object of Adolph's distracted passion was really herself, and not some humbler Dulcinea. With self-denial more than princely she straightway resolves that such true devotion shall not go unrewarded; and, having the power, no less than the will, she speedily vanquishes all obstacles, and by expedients, of which the spectator must be left to judge—brings about the union and the happiness of the lovers. This leads us back to the pedestal, and the pretty games of "each cache," played by the Princess and Theresa, who—both impersonated by Miss Louisa Pyne, and alternately taking possession of the stage at very short intervals—are expected to be looked upon by a bewildered audience as two different personages. Endowed with the curiosity as well as the magnanimity of a genuine woman, Mademoiselle de Valois longs to witness unperceived an interview between the lovers, being not yet quite convinced, that her own charms have not in some degree obliterated in Adolph's breast the impression of his first attachment. She has her wish. Theresa, arrayed in the mantle and coronet of the Princess, taxes Adolph with having found her portrait: Adolph declares that the likeness is not hers, but that of one, so marvellously resembling her, "in feature, form, and voice," that it is difficult for him to believe it is not she herself whom he is addressing, and "whose accents thrill his very soul." The Princess at these and such like declarations lets fall a rose from one of the vases on the pedestal, the preconcerted signal at which Theresa is to declare herself, and ultimately has the enviable privilege of listening to the raptures of Adolph and the triumph of the Burgomaster's daughter—*Love's Triumph*, of course, though, taking Mademoiselle de Valois herself, by far the most interesting character, in consideration, *Love's Sacrifice* would have been even more an appropriate name.

These are the materials out of which Mr. Wallace has built his first veritable comic opera. That he should look at them about wholly from the point of view of modern French lyric comedy, and treat them accordingly, was by no means surprising; but that he should for the most part have accomplished his task so well says no little for his readiness, tact, and general ability. Indeed, the omission of one or two of those conventional ballads, which are the Nemesis of our dramatic composers, would make the work as complete as it was spirited and engaging. Mr. Planché, with the experience of an old practitioner, has supplied a set of characters highly favorable to contrast, and in the true poetic vein has written verses distinguished in an equal measure by clearness, elegance, and pleasing variety of rhythm—verses as sensible throughout as they are polished and well balanced. The prose, too, is as honest as the rhythm, and inclines us to overlook improbability and weakness of construction in uniform healthiness of language. No favorable point for genuine effect has escaped Mr. Wallace. Abundant in melody, like all his operas, *Love's Triumph* in marked decision of style, if not in ambitious aim, surpasses any of them. The overture, introducing several themes afterwards recurring to, is airy, brilliant, and in keeping; and though the choral introduction to the first act cannot be compared with so elaborate a piece as that which follows the orchestral prelude to *The Amber Witch*, it is fresh, genial, and equally to the purpose. Here, in the chorus, "Long life to her Highness," which brings on the Princess (with a solo), and in the capital hunting song, "Mount and away" (for chorus with quartet of "principals"), the business of the scene is admirably kept up. All is well contrived and effective on the stage, the orchestral accompaniments imparting with lively earnestness the requisite tone and color—true forest music, in short, picturesque, vigorous, and well sustained. The other important concerted piece of this act is the *finale*, where the Princess describes, in a phrase of striking melodiousness, her providential escape from the wolf:

"Carelessly cantering down a lonely dell,
Where, through the tangled branches, scarce a sunbeam fell."

and where the consignment of Adolph's lost miniature produces such agitation in the bosom of its sup-

posed fair owner as to arrest the attention and excite the curiosity of those immediately about her. The conflicting emotions here involved—the confusion of the Princess; the passion of Adolph, though sorely perplexed, still dreaming of his Theresa; the sly malice of the page, Henri de Vermeil, who, with page-like rapidity, detects the secret of his mistress; the jealousy of the courtiers, Canillac and Duretete, who regard with instinctive apprehension the sudden favor into which an unknown stranger has been lifted—are skillfully combined and forcibly depicted. The acclamations of the chorus in praise of Adolph's gallant deed, and their signal note of departure, the hunt being ended, endowed with extra animation a scene of the most animated. This first act also comprises a dance of villagers, the music of which, in the style of the mediæval *romanesca*, with variations and imitations, is quite perfect in its way, and in the clever treatment of the second theme, by means of what musical theorists term "double counterpoint," reveals a praiseworthy emulation of the elder masters—some of whom were nothing if not "contrapuntal." While speaking of the purely orchestral music, we may mention the interludes between the first and second, and second and third acts, both highly interesting, the first including a solo for clarinet, with *florid coda*, built upon the theme afterwards sung by Theresa at the end of the last act—a solo written, no doubt, with an eye to Mr. Lazarus, and, as the result has shown, with an intimate appreciation of the gentleman's remarkable talent. The second act is terminated, even more effectively than the first, by a *finale* which, affording still larger and more marked diversity of material, has been planned and accomplished with proportionate success. In this *finale*, as in the first, allusions to prominent phrases of the overture carry on the orchestral undercurrent, to which in the opera of *Love's Triumph*, Mr. Wallace has striven—if with occasional over-earnerness, on the whole with undeniable felicity—to impart unceasing musical interest. It also contains a part song—

"Corin, for Cleora dying,
Wastes his life away in sighs!"

a delightful inspiration, with a genuine smack of the old English flavor, both in its tune and its harmony. There is nothing at all "French" in this, nor, indeed, in any part of the concerted music that follows, where the dialogue is supported by an accompaniment of the orchestra, in the time and style of the old minuet, with an ingenuity that cannot fail to win the hearty praise of musicians. But the predominant features of the second *finale* are the arrival of Mynheer van Groot, the sensation he creates among the courtiers, the impression he produces on the Princess, and the effects of the inebriate condition in which he presents himself, or rather is presented by the Count Canillac, his intended son-in-law—the ultimate result being considerable hilarity and very general confusion.—The comic power of Mr. Wallace in the treatment of this situation is most favorably exhibited; and it is difficult to imagine anything more animated, or, in a musical sense, more happily contrived, than the whole scene, from the laughing chorus ("Ha! ha! ha! he is delightful") to the end, when van Groot, having made himself eminently ridiculous, escapes from the midst of his pitiless tormentors. No wonder that, night after night, this should evoke an uproarious summons for the composer—and let us add a hearty demonstration in favor of Mr. H. Corri, who is every inch a Dutchman, and very drunk to boot. The third and last act contains no important piece in which the chorus plays a part; but it introduces an accompanied sestet—

"In mystery shrouded,
The future still lies,"

which would atone for a multitude of ballads (here there are no more than two), and, in the fullest acceptance of the word, masterly. The principal characters are further developed in certain duets and trios, more or less meritorious, from which we would specially single out, as sterling dramatic music, the trio ("A simple Cymon") where the Marquis de Pons brings Adolph de Savigny under the notice of the Princess, furtively ridiculing his pretensions, while he openly affects to intercede (Act 1.); and that for Van Groot, Canillac and the page ("Welcome, I am all on fire," Act. 11.), ending with the exhilarating *brindisi*, "For me if you would garlands twine," in which Bacchus is apostrophized with more than ordinary enthusiasm. There is also an unquestionably comic vein in the duet between the Marquis and Adolph ("My poor young friend," Act 1.), where the wily courtier pretends to undertake the fortunes of his unpaid creditor's son; genuine expression in that where the Princess, unseen by Adolph, watches, with womanly anxiety, the effect produced upon him by the miniature, the common likeness of herself and Theresa ("As in a dream I

No. 36.

THOU ART GONE UP ON HIGH.

AIR.

ALLEGRO.

♩ = 64.

The musical score is written for a piano and voice. It begins with an 'AIR' section in 3/4 time, followed by an 'ALLEGRO' section in 3/4 time with a tempo marking of ♩ = 64. The score is in G major (one sharp) and consists of six systems of music. The first system shows the piano introduction. The second system begins the vocal melody with the lyrics 'Thou art gone up on high, Thou'. The third system continues the vocal melody with 'art gone up on high, thou hast led captiv - i - ty cap - tive, thou hast'. The fourth system continues with 'led captiv - i - ty cap - tive, and re - ceiv - - - - ed gifts..... for men, yea'. The fifth system continues with 'e - - - ven for thine en - - - - e - mies, yea'. The sixth system concludes the piece. The piano accompaniment features a steady eighth-note bass line and a more active treble line with various chords and melodic fragments.

Thou art gone up on high, Thou

art gone up on high, thou hast led captiv - i - ty cap - tive, thou hast

led captiv - i - ty cap - tive, and re - ceiv - - - - ed gifts..... for men, yea

e - - - ven for thine en - - - - e - mies, yea

e - ven for..... thine en - e - mies.

mf

that the Lord God might dwell a-mong them, that the Lord God might dwell,.....

p

..... might dwell a-mong them.

mf

Thou art gone up on high, thou art gone up on

p

high, thou hast led cap-tiv - i - ty cap - tive, thou hast led cap-tiv - i - ty cap - tive,

and re - ceiv - ed gifts for men, yea, ev - - en for thine

en - - - e-mies, for thine en-e-mies,

that the Lord God might dwell a - -

- mong them, that the Lord God might dwell.....

..... a - mong them.

p

mf

p

Cres.

Detailed description: This is a musical score for page 113, featuring a vocal line and a piano accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line is written in a bass clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "and re - ceiv - ed gifts for men, yea, ev - - en for thine", "en - - - e-mies, for thine en-e-mies,", "that the Lord God might dwell a - -", "- mong them, that the Lord God might dwell.....", and "..... a - mong them." The score includes dynamic markings: *p* (piano) and *mf* (mezzo-forte). The piano part features various musical notations, including eighth and sixteenth notes, rests, and a crescendo marking (*Cres.*) towards the end of the page.

that the Lord God, that the Lord God might dwell a - -

- mong them might dwell.....

..... a - mong.... them, that the Lord God might dwell

a - mong them.

mf

The musical score is written for a vocal part and a piano accompaniment. The vocal part is in a single line, and the piano part is in two staves (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked with a common time signature (C). The score is divided into five systems. The first system contains the lyrics "that the Lord God, that the Lord God might dwell a - -". The second system contains the lyrics "- mong them might dwell.....". The third system contains the lyrics "..... a - mong.... them, that the Lord God might dwell". The fourth system contains the lyrics "a - mong them." and is marked with a mezzo-forte (*mf*) dynamic. The fifth system is a continuation of the piano accompaniment without lyrics.

wander," Act II.); and vivid dramatic movement in that where the Marquis gives Mademoiselle de Valois the miniature he has obtained from Van Groot ("To the secret of our Cymon," Act III.), which, regarded simply as a piece of abstract music, is the most interesting and skillfully conducted of the three. Of the solos incomparably the best is the grand scena of the Princess ("O rank, thou hast thy shackles," Act II.), which comprises two slow movements of such genuine beauty, so thoroughly expressive and appealing, as not only to redeem the somewhat commonplace brilliancy of the last part (a *bravura*), but to charm on their own account. The first air of the Marquis ("Patience, prudence") is sufficiently bustling and lively; that of Canillac ("Wayward fortune")—in the style of a polacca somewhat vague in its relation to the personage from whose lips it is made to proceed; that of Henri de Vermeuil ("I'm a model page"), pretty and in good keeping, if not over-refined; that of Van Groot ("I have brought my daughter," Act II), quaint and original—in short, another bit of unaffected humor. Of the ballads we prefer "Those withered flowers" (Theresa), being not deeply touched either by that allotted to Adolph in the first act ("Though all too poor"), styled *romanza*, nor by that in which Canillac sacrifices Theresa, "Lovely, loving, and beloved." The slow introduction to the *finale* of Theresa ("It is not in the summer tide"—identical, as we have hinted, with the theme of the clarinet interlude), in spite of its showy *coda*, in which the flute (Mr. Pratten) largely participates, is inferior to another excerpt from the overture, first recognized in Adolph's ballad "Night, love, is creeping," and subsequently as the familiar strain by which Theresa, in the dress of the Princess, convinces her lover of her identity. Much more might be written about the music of *Love's Triumph*, did space allow of our entering into details; but enough has, we think, been adduced to show that in treating a new kind of subject, Mr. Wallace has successfully proved the versatility of his powers. On his many admirable qualities as a dramatic composer we have already dwelt more than once and we are glad to recognize their easy adaptability to the expression of light comedy. *Love's Triumph*, if here and there exception may be found, will add at any rate to its composer's well-earned reputation, as the result of serious thought and well-directed labor, combined with rich fancy and distinguished talent.

Musical Correspondence.

PHILADELPHIA, DEC. 8.—At Mr. WOLFSOHN'S first Soirée of the season, given last Thursday, a laborious composition in the nature of a string quintet by Hummel was performed. Now, I have always been taught to open my eyes in reverential admiration at the very mention of this great name; but permit one who professes a fondness, almost amounting to a passion, for good music, to express his conviction that ordinary mortals are not so much to blame, perhaps, if they do yawn and grow restless under such a production as this very quintet. Perhaps a stickler for the unadulterated classic will suggest that the want of interest in such music is frequently and chiefly the fault of the performers, rather than of the composition they presume to render. I am aware, indeed, that the best music, to be satisfactorily treated, must be performed by artists of corresponding excellence, and I am not insensible to the fact that the chief defect in their performance was the absence of requisite ability in one of the principal instruments; still, apart from this deficiency, I could see that the composition is not of the kind that ever create a rational sense of delight in any one, unless it be in the soul of that classical man whose eyes,

"Albeit unused to the melting mood,
Shed tears as fast as the Arabian trees
Their medicinal gums,"

whenever he heard a prelude of Bach performed.

Now this is the idea of an "uninfatuated" with reference to a Quintet of Hummel. It was a regular feast of the Barmecides, the motions were all gone through, but the appetite was by no means satisfied. It has always been to me a mystery, why pianists will place upon their programmes such tedious misery as Liszt's diluted transcription of a naturally weak affair—the Schiller March of Meyerbeer;—a composition of itself by no means musically memor-

able, and not a whit enhanced by the very commonplace treatment of the transcriber. There is better piano music of this class, which people of taste would rather hear, and which I am sure that an accomplished artist like Mr. Wolfsohn would much rather perform. After all, the musical public is not so dead-set after novelty as to find very great pleasure in the performance of music, of which this transcription is a specimen.

At the same soirée the magnificent Trio in E flat, opus 100, of Schubert, perhaps the finest ever written, and the Sonata in A, for piano and cello, by Beethoven completed the concert. The trio would have been perfection itself, had Mr. Wolfsohn been fortunate enough to secure the services of a first-class violinist. Mr. KAMMERER did as well as he could, in fact his best, which is saying a great deal for that gentleman, but unfortunately not so much for Mr. Schubert.

Never was the glorious Sonata of Beethoven so well performed in this city as by Messrs. WOLFSOHN and SCHMITZ. We have a musical, as well as personal, treasure in the latter young gentleman. Whatever he has to do, he does well, and he rarely, if ever, allows himself to get careless. He is a faithful and conscientious musician, and to use rather an odd, and by no means unusual simile, he shines like a bright oasis in the great desert of Philadelphia violin-cellists.

The Germania last Saturday performed the "Consecration of the Flags" from the Siege of Corinth; a noisy rattle-clap affair, inevitably prompting the suggestion that since Meyerbeer has gone into the "consecration" business, it were well for Rossini to give it up.

A feature of our military parades is the fine band of Mr. ADOLPH BIRGFELD, without which no public display in that direction is complete. At the funeral services of Gen. Patterson last week, I heard their performance of Chopin's Funeral March; it was very satisfactory indeed. Although I am no rhapsodist like Liszt, and hope never to be guilty of perpetrating such nonsense as is to be found in his monogram upon the gifted Pole; yet I must own to being strangely affected by this divine composition as the funeral cortège wound its way with slowly measured steps, through the quiet avenues of Laurel Hill, that gloomy afternoon, in the dull November twilight. It will be a memory of a lifetime.

The Soirées of Messrs. JARVIS and CROSS are about to be inaugurated by the first of the series on Monday next. Both of these gentlemen are native Philadelphians, and are competent in every respect. I have no doubt they will succeed, as they deserve to succeed; not that success always follows merit, but that in this instance the association of merit bids fair to prove irresistible. Their first programme includes a happy combination of the light and severe in the musical classics, which cannot fail to prove acceptable to a diversity of correct tastes.

MERCUTIO.

PHILADELPHIA, DEC. 13.—With the exception of the usual Germania rehearsal, there was, during the week, no musical event but the one of which I send you the following clever sketch, taken from the *Evening Bulletin* of yesterday. CHANTERELLE.

A REAL ETHIOPIAN CONCERT.

A concert was held last evening by some leading colored vocalists of this city, and was visited by us in the character of the philosopher to whom one unexplored side of human experience remained. The entertainment was given by "Mad. Brown," a "niece of the late Frank Johnson," whose dusky manes must have been gratified at the audience assembled, to carry out his nepotial schemes. "Mario" was there, and the sable "Swan"; the former a portly bronze figure, with all the confident air of a favorite tenor, and a costume of suitable perfection: the latter a plain, stout colored woman, whose ribbasket foretold, by its great capacity, the magazine

of sound stored up in its embrace. Besides these, and less known to fame, was a tall African, a sort of ebony Musard, who parted his hair in the middle, and bore the fine dramatic name of Ira Cliff. Miss Sedgwick, a singer of considerable feeling and cultivation, also bloomed upon the scene.

The selections were mostly from Donizetti and Verdi. The "Mad." entering with the careworn appearance of the hostess of a country party, led off with a selection from the *Trovatore*, and then betook her handclined head dejectedly off the stage. Mario ensued, with every maiden eye in the audience melting sweets upon him. After him the Swan, and the rest as per programme. The performers retired and emerged by a screened recess at the corner of the stage, and it would seem were not averse to a private examination of their hearers from the coigne of vantage this retreat afforded; the edges of the framework constantly exhibiting the downy outline of the Musard head, or the tenor's snowy hand, or the cantatrice's hem, lifted at the height of a stool from the stage. It was refreshing to observe a singer receding from the audience with the amiably-heroic professional bearing, as to a desert, with the profoundest apparent ignorance of side issues, and then to see the greetings and congratulations of the expressive extremities appearing at the edges of the partition.

The audience, a goodly fraction whereof was Caucasian, applauded with the utmost vehemence, and encored almost everything; by reason of which the performance was of nearly double length. The famous duet, "O haste, crimson morning," from *Lucia*, in which the mellow voice of the tenor Mario braided finely into the baritone organ of Cliff, drove the hearers half wild, and was truly impressive. The Swan was also in great favor: on one occasion of an encore, she showed a determination to assert her stuff and treat the people to a surprise. Banishing the pianist, she seated herself at the instrument, and, striking the symphony with great emphasis, began the song, "When stars are in the quiet skies;" but it was the rich bass organ of a masculine performer; the deepest notes were reached without the slightest failure of sweetness or power; it was a strange sensation to close the eyes, and, after imbibing the male sentiment of the performance, to re-open them upon the deep-bosomed woman's figure, and the smiling and saucy face; in the second stanza she recovered her femininity and soared in strong soprano flights.

The selections were all in the English translations. Fine training was exhibited in the whole manner and delivery of most of the performers, and even the pronunciation was given with the most aristocratic precision; a curious offset to which was displayed when Mario came on to announce a speedy repetition of the concert; the true negro unctuousness usurped the place of the clear articulation, and consonants melted into one another and dissolved among the vowels in the style of barber-shops and restaurant-kitchens. S.

NEW YORK, DEC. 16.—On Wednesday evening last, Verdi's *Il Ballo in Maschera* was given by the Italian company, with GUERRABELLA, MORENSI, MACCAFERRI, and AMODIO. BRIGNOLI was still indisposed and was replaced by Signor Maccaferri, certainly one of the most energetic artists of the company. The success of the rendition of the opera was not more than ordinary. The change of cast, and newness of roles, made it but little more than a full dress rehearsal. On Friday evening "Ernani" was given with Mme. LORINI, Signors MACCAFERRI, AMODIO and SUSINI. Mlle. CORDIER sang the Shadow aria from "Dinorah," and Mme. Guerrabella the *Brindisi* from "Macbeth."—Such lengthy and mixed performances are very rarely enjoyed, for the reason that the audience tire, and even the best artists grow weary and dispirited. The "Ballo" was repeated at a matinée on Saturday and last night the artists tendered Mr. Grau a benefit, which went off with great *clat*. The whole of *Puritani* was given with Mlle. Cordier as Elvira and an act of "Ernani." An act of *Traviata* was also announced, but late in the evening the audience were informed that Mme. Guerrabella had met with an accident, and would be unable to appear. The evening's entertainment closed with a national anthem, sung by Miss Morensi and Signor Amodio with a chorus. It was composed by Mr. Charles Hodges, but did not seem to meet with the success that gen-

tleman anticipated. To a large majority it seemed very stupid. The following words were printed on slips and circulated through the Academy, and were deserving of a better fate:—

FREE AND UNITED.

God save our land in peace,
Free and United;
Grant us from foes release,
And that all war may cease,
And peaceful arts increase:
All wrongs be righted.

Thy mighty sceptre wield,
Keeping guard o'er us;
In thy great bounty shield
From blights our ev'ry field,
Sending a plentiful yield,—
Thy gifts before us.

When we before Thee kneel,
Favors imploring,
Make us to see and feel
Joy in our common weal.
Pity for want's appeal,
Justice adoring.

Make us work hand in hand,
Faith truly pledged;
Brother by brother stand,
All great good works expand,
God save our noble land,
Free and United!

To-day the company leaves for Philadelphia, where they open the Academy to-morrow evening with *Traviata*. The season will be a short one, probably not more than one week, and the troupe will then return to New York. The good people of the Quaker city will have an opportunity to see "Dinorah" and all the novelties of the New York season. The goat compelled special negotiation and finally succeeded in having everything his (or her) own way.

Grau commences at the Academy again on the 5th of January for a series of twelve performances. Some new debuts and novelties are in preparation, but as yet are kept profoundly secret. It will probably be our good fortune to hear Miss KELLOGG once more, and perhaps "The Vespers" will be put on the stage for one or two representations.—Mr. Grau will find it policy to make his "cheap nights" more desirable by presenting some of his attractions, such as "Dinorah" or the "Sicilian Vespers," rather than such worn out cards as "Norma" and "Lucrezia Borgia." The cheap opera will pay him well, provided he is willing to make the attraction a little greater.

Mr. Ullman leaves this week for Europe with two good artists in his pocket; Morensi and Brignoli, who are open for engagements abroad. Miss Kellogg has been engaged by Mapleson, and will make her debut in London in "Linda di Chamounix," with Trebelli, Gagliardi and Gassier. Ullmann, to make amends for this wholesale robbery of our favorite artists, renews his promises of Titians and Ristori.—As soon as the unsettled state of the country will allow, we may look for these celebrities.

The German opera is progressing finely. Last night, Kreutzer's "*Nachtlager in Granada*" was produced for the first time. To-night there will be a concert by the Arion Society. On Thursday night, Mme. ROTTER will take a benefit, on which occasion Mozart's "*Nozze di Figaro*" will be performed.

The pupils of Signor ANTONIO BARILI gave an invitation concert last evening at Irving Hall. It was a very pleasant affair and reflected great credit upon this popular teacher. Miss EUGENIE BARNETCHE, the lady pianist, who made such a hit at one of Gottschalk's late concerts, announces a concert at Irving Hall, on Thursday evening next. She will be assisted by Mme. D'ANGRI, CASTLE and THEO. THOMAS. Little CARRENO has created quite a sensation in the musical world. She bids fair to make a fine artist, if not overtasked at so young an age. Next Monday she will be nine years old, and her birthday will be celebrated by a grand concert at

the Academy of Music, in which a large number of eminent artists will participate.

At the Philharmonic concert next Saturday night the artists will be CENTEMERI, the baritone, and PATTISON, pianist.

Mme. ANNA BISHOP after having been horribly burned to death by some Hoosier paper, returns to us as crisp and palatable as ever. Her voice is a little worn, but she sings with the same happy success. The widely circulated report of the fatal disaster to this lady is happily without foundation. She still lives. T. W. M.

CINCINNATI, DEC. 13.—The Programme of the second Concert, Seventh Season, of the Cecilia Society, which I subjoin, seems to have given very general satisfaction and to be thought one of the finest ever offered by the Society.

Part I.

1. Chorus from the Oration, "The Creation"....Haydn
"The heavens are telling."
2. Chorus, a Capella, "Tantum ergo,"....Sebast. Bach
3. "Improvisation" for Piano on Mendelssohn's Song
"On Song's bright pinions,"....St. Heller
4. Scene from the Oration "Elijah,"....Mendelssohn
Recitative: Alto (the Angel). Basso (Elijah).
Aria for Alto: "O rest in the Lord."
Chorus: "He that shall endure to the end."
Recitative: Basso (Elijah). Soprano (the Angel).
Chorus: "And a mighty wind rent the mountains
around."
"And in the still voice onward came the Lord."

Part II.

5. Chorus: "Song of the Spirits above the Waters"
Poem by Goethe. Music by....Ferd. Hiller
6. Song for Soprano, "My heart's in the Highlands" Krebs
7. "Marche de Nuit," for Piano....Gottschalk
Le bois, "Morceau de Concert for Piano....Prudent
8. Scene from "The Pilgrimage of the Rose," Schumann
Basso: Describing the wooing of the son of the
Forester for fair Rosa.
Soprano and Alto } Merry making at their nuptials.
Soprano and Chorus }
9. Duetto for 2 Sopranos from "Stabat Mater,"....Rossini
10. Finale from the Opera "Euryanthe,"....Weber

The execution, also, this time was remarkably good and showed to best advantage in the beautiful chorus "*Tantum ergo*," by Bach, sung without accompaniment, which was rendered with great precision, very pure intonation and a close attention to the *crescendos* and *decrescendos*. The effect was truly imposing. The composition is a jewel of the first water, the very ideal of sacred music; it expresses a depth of calm and firm religious feeling, which is beyond all description.

The chorus by Hiller, "Song of the Spirits," is rather an interesting composition, embracing many felicitous parts, without being in any way remarkable. The Scene from the "Pilgrimage of the Rose" by Schumann, performed for the second time, pleases more and more; it is as original and fresh as possible, has charming melodies, a striking rhythm and makes a very lively, and pleasing impression.

The Cecilia Society is in a very flourishing condition. The choruses heretofore this winter have been accompanied by only a double quartet of string instruments; but there is a prospect, that the next concerts will be given in our largest Hall with a full Orchestra.

Gottschalk has been giving here four concerts; but such concerts as his do little for Art. What a pity, not to say shame, that an artist of such eminent talents should descend to so much clap-trap! He reminds one of a remark said to have been made by Liszt, that in the United States the public seemed to care more to see an artist, than to hear him. Thus Gottschalk seems to think, that the animal must make a show.

X.

FINE ARTS.—Mr. Soule has made an excellent photograph from Mr. Hunt's picture of the little drummer. The picture is most admirable in its animated expression; the whole figure is instinct with action; the bare-footed, bare-headed boy seems inspired by the enthusiasm of a genuine patriotism, with eager joy summoning the people to the defence of their country, and yet with thoughtful brow, indicating a sense duly impressed with the solemnity of war.

One of the recent letter-writers, in describing the

crossing of the Rappahannock, says that "a drummer boy of the 7th Michigan, ten years old, was in the first boat that crossed." This crossing, it will be remembered, was undertaken by picked soldiers, from those who had volunteered, and was effected under the brisk volleys of the enemy's bullets. The reality of the little Michigan drummer ten years old, upon that scene of actual war, proves that Mr. Hunt painted his picture with the prescience of genius.—Advertiser.

Dwight's Journal of Music.

BOSTON, DECEMBER 20, 1862.

MUSIC IN THIS NUMBER.—Continuation of Handel's "Messiah."

Concert Record.

ORCHESTRAL UNION.—The third Afternoon Concert, on Wednesday, offered a truly tempting programme; the proportion of classical and solid music was larger than usual; and it was encouraging to see a decided increase of numbers in the audience.

1. Overture—"Ruler of the Spirits"....C. M. von Weber
[First time in fourteen years.]
2. Concert Waltz—"Immer heiterer".....Strauss
[First time.]
3. Grand Symphony, No. 3—"Eroica," op. 55. Beethoven
1. Allegro con Brio.
2. March Funebre.
3. Scherzo and Trio.
4. Allegro molto.
4. Nachtwaechterlied (Night Watchman's Song).....Mendelssohn
5. Finale from the Opera "Ariele".....E. Bach
[First time in this country.]
6. Maskenzug Polka.....John Strauss
[First time.]

Mr. ZERRAHN has happily recovered from his illness and conducted the orchestra with his accustomed energy and firmness. The Overture "Ruler of the Spirits" is one of the lighter ones by Weber, and cannot rank with those to *Frey-schütz*, *Oberon* and *Euryanthe*; yet it is full of Weberish traits and has plenty of charm. The middle melody is his unmistakably, and so are characteristic bits for the clarinet, the horns, &c. It will bear to be repeated occasionally.

The new Strauss waltz this time is called "Immer heiterer," which may be translated "jollier and jollier;" but it seemed to us to maintain an equal level of jollity throughout, with the exception of the sudden burst of laughter from the musicians, which rang out with a fiendish rather than a jolly sound. But every waltz of Strauss is graceful and is lusciously compounded.

It was really something remarkable to note with what close attention all four movements, very long ones, of the "Heroic Symphony," never one of the most popular, were listened to by the audience, and what decided applause followed the first and second movements particularly, as well as not a little at the end of the whole work. We think it was made clearer, than it has been usually heretofore, in the performance. The opening Allegro, in which the "heroic" element chiefly resides, that calm, self-possessed, all suffering, all conquering musical type of heroism (as it is described in the analysis which we have copied in another column), seemed to open people's minds like a new revelation of something great in character. And the Funeral March, always profoundly impressive, had of course everything to give it entrance into sad, yet heroic, hopeful hearts at this time. The other movements are somewhat more difficult to comprehend, or hear with appetite after themes so earnest and exhausting; yet the most listened and were rewarded.

The "Night Watchmen's Song" contained very little to remind one of Mendelssohn. A trombone solo, answering to a horn, very long and very empty (an imitation probably of the watchman's horn in old German cities), sounding on and on in this empty way, while you wonder when it will begin to say something, is at last answered by a phrase in the orchestra, also with nothing in it; and then the trombone goes sounding on again, and finally we get to a light and lively Allegro of the orchestra, which is pretty enough, but not particularly striking.—How much of Mendelssohn's there may be in this transcription we know not; he may have imitated the watchman to amuse a child, without intending a serious composition, to be made public with his name to it. But this is conjecture merely. Nor do we know who or what E. Bach is, nor could we stay to learn by listening to his "Ariele." The concert as a whole, and its reception, were full of encouragement for the future.

SATURDAY POPULAR CONCERTS.—Last Saturday evening the MENDELSSOHN QUINTETTE CLUB gave the following programme—light things and bright things gathered around Spohr's rather dull, if classical, Nonetto. We were not able to be present.

1. Overture—Crown Diamonds.....Auber
2. Clarinet Solo.....Ryan
3. La Zingarella.....L. Vennano
4. Nonet in F. op. 81.....Spohr
5. Selections from "Il Trovatore," for the Saxophone....Verdi
6. Cello Solo—on Themes from "The Daughter of the Regiment".....Servais
7. Scotch Ballad—"The Star of Glogary,".....Miss Julia E. Houston.
8. Scene and Air from "Pre Aux Clercs,".....Herold
9. Song, "Shoulder Arms,".....Zel
10. Entr'act, Pastorale and March from "The Prophet,".....Meyerbeer

Concerts at Hand.

THIS EVENING.—The fourth "Saturday Popular" of the Quintette Club, when the first part of Beethoven's Septet (for string and wind instruments) will be played,—the second part having been given at the concert before the last.

WEDNESDAY, DEC. 24.—The Orchestral Union will perform, at their next Afternoon Concert, a piece of father Haydn's child-loving drollery; to-wit his celebrated "Holiday Symphony," or "*Kinder-Sinfonie*"—i. e. a Symphony for the children. All the little Kinder-gartners will of course turn out to hear it; it will quicken their imaginations of what they may find hanging on the Christmas tree when they go home.

The *Kinder-Sinfonie* was played in the same hall, on the same day, nine years ago, by the Germanians, and gave a deal of amusement. It has three movements, if we remember rightly, and in it the composer has introduced all sorts of musical toys collected by him in the German town where he wrote it, which was famous in the toy trade. After the performance just referred to we spoke of it as "delightfully droll; little drums and penny trumpets, and hum-birds, and the melancholy two notes of the cuckoo, &c., were all wrought into the web of the violin music, like the bright-colored yarns that peep out a stitch or two at a time upon a sober canvass. The Andante was especially quaint, by the contrast of a solemn, sentimental movement with those masqueradish little

auxiliaries. How the partridge-like whirr of the *Waldfteufel* (wood imp, a German toy) put in the element of mystery. Germans know how to wake a child's fancy."

NEW YEAR'S DAY.—On the afternoon of Jan. 1, a grand Jubilee Concert will be given in the Music Hall, to celebrate the great day, big with hopes of national salvation, unity and peace, when the President's emancipation proclamation goes into effect. Musically, as well as patriotically, it will be an occasion of great interest. The full Philharmonic orchestra will perform Beethoven's Fifth Symphony, the "Tell" and other liberty inspired overtures; a grand chorus, conducted by Mr. Lang, will sing appropriate choruses from the "Hymn of Praise," "Elijah" and from Handel's Oratorios; and other music, worthy to be coupled with the immortal themes of such a day, remains to be definitely settled upon.

And there in the midst of choir and orchestra will stand Beethoven himself, one of the world's great types of Freedom, with the scroll in his hand bearing the words of the Joy Symphony, Schiller's great hymn of universal brotherhood: "Embrace, ye millions!"

Seyd umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

What true countryman of Schiller and of Beethoven will not rejoice and sing on that day! Particulars will be made known in a few days.

MENDELSSOHN QUINTETTE CLUB.—The next Chamber Concert, which would have fallen on New Year's night, is, at the request of many subscribers, postponed to Thursday, Jan. 8, 1863. The famous C sharp minor Quartet of Beethoven, given for the first time this week (but too late for notice in our this week's Concert Record), will probably be then repeated.

"WAR SONGS FOR FREEMEN."—This is the title of a very useful little book, edited by Prof. F. J. CHILD, of Cambridge, published by Messrs. Ticknor & Fields, and dedicated to the army of the United States, especially to certain regiments of our Massachusetts volunteers, in whose members Cambridge and Boston feel a peculiar interest. It consists of words and music of twenty-one war songs; just the things for our brave soldiers to sing together by the camp fires, or on the march, or before battle. There is good cheer and courage in the strains. The words have been, for the most part, expressly written for the book by some of our true poets, as Holmes, Mrs. Julia Ward Howe, C. G. Leland, Rev. C. T. Brooks, and others. Rev. Dr. F. H. Hedge contributes an admirable translation of Luther's *Ein feste Burg*. The tunes are partly German student songs and war songs, having the right ring to them; partly national airs, like the Russian hymn and *Mourir pour la Patrie*; and some few are original, as two or three by Mr. John K. Paine, whose "Cavalry Song" we like very much. They are mostly harmonized for three or four voices; but some are left to be sung in unison.

We trust that these "War Songs" will spread through our army, warming the heart thereof and nerving the right arm. We understand that a concert is to be given next Tuesday evening, at Chickering's Hall, when these songs will be sung by a fine volunteer choir from Cambridge and this city; the object being to raise means of circulating the book where it ought to go.

We have already copied one of the songs (Mrs. Howe's); here is another:

WE'RE AT WAR.

We're at war! and the word is to battle!

We're at war!—and will dare it like men,
When the roar and the rush and the rattle
Call the soldier to glory again,

Go on! go on! we're here!
Go on! without a fear!
With the foe drawing nigh, and our ranks sweeping
by,
We will conquer or die, boys, hurrah!

We're at war!—and the men who begun it
May jeer us as hirelings and slaves!
Let them fill to the fight—when they've won it;
Let them fill—we will soon fill their graves.

CHORUS.

Go on! go on! we're here! &c.

We're at war! Hip hurrah for the order!
Fire and charge! Hip hurrah for the fight!
We will drive them to death o'er the border;
They are breaking to left and to right!

We're at war in a glorious communion,
With Freedom and Faith on our side:
Then in God's name, three cheers for the Union!
He'll remember the soldier who died.

Go on! go on! we're here!
Go on without a fear!
With the foe drawing nigh, and our ranks sweeping
by,
We will conquer or die, boys, hurrah!

C. G. LELAND.

CHRISTMAS AND NEW YEARS GIFTS.—Those desirous of making presents at this season are referred to our advertising columns, where a fine variety of musical works are announced by Messrs. Ditson & Co. Operas, Vocal and Instrumental; Beethoven's and Mozart's Sonatas, Chopin's Mazourkas—Mendelssohn's songs, etc. But where givers are anxious that the gift should be something new and particularly adapted to this season of all others, we call attention to Sig. Bendelari's Musical Album for 1863. It contains 12 pieces of vocal music of his own composition, and is handsomely bound in cloth with gilt edges, etc.

MISPRINT.—In our last our types made us say that Mrs. Otto Goldschmidt had been chosen a trustee of the Mendelssohn Scholarship Fund, in the place of the late Mr. Klingemann; it should have been Mr. Otto Goldschmidt.

WORCESTER, MASS.—"Stella" of the *Palladium* (Dec. 15) writes:

So we are glad that music is kept alive yet. Not so much the music of fashion—the opera, with its extravagancies and outlays for so much besides music, as the quieter mode of performance—that of the concert-hall and *soiree*, where music is sought for itself alone. In our own city we can expect to hear comparatively little this season. The Mozart Society will probably give but one concert, at which it is expected they will perform Haydn's "War Mass," under direction of Mr. B. D. Allen. The Mendelssohn Quintette Club, of Boston, propose a series of six popular concerts, one of which has been given, with good success; the second taking place this week. Our resident musicians are generous and public-spirited, as their friends often have occasion to know. On Friday evening, 12th inst., Mr. A. Whiting gave a very pleasant musical entertainment at Brinley Hall, which was filled with an appreciative audience. The Beethoven Trio Club, Messrs. Allen, Burt, and Stearns, conscientious and talented musicians, performed A. Fesca's first grand trio, with signal success. The work is brilliant and sparkling; rich in ideas, which are well expressed; and throughout the long movements the interest is well sustained. The Club played well; the violin giving the clearest and purest tones; the violoncello a rich, artistic shading; and the piano, a fine Steinway grand, in Mr. Allen's hands was brilliant and telling, even in the most difficult passages. The Hauptman Quartette sang, most acceptably, Schubert's fine "Twenty-third Psalm," also two four-part songs by Mendelssohn. Their singing was warmly applauded. Mr. Whiting sang "The Maid of Ganges," and Schubert's song, "Thine is my heart;" Mrs. Monroe, whose rich contralto is always heard with pleasure, sang a Serenade by C. R. Conant; and Miss Perkins made a successful debut in "Angels ever bright and fair." The trio of vocalists sang Curschmann's *Addio*, and Mr. B. D. Allen performed two piano solos by Mendelssohn—a delicate, lovely little Spring Song, and a People's Song, full of Teutonic fire and strength. The programme was a good one, its performance good; and the occasion one that reflected much credit upon Mr. Whiting and his talented associates.

BRIGNOLI (so Fitzgerald's *City Item* says) having been severely criticised and condemned by the critics for his performance of Corentin in the new opera of "Dinorah," which has recently had a run at the New York Academy of Music, the Baron Ullman comes to his rescue in gallant style, as will be seen from the following letter of his published in the New York Herald, Dec. 1:

NEW YORK, NOV. 30, 1862.

MY DEAR BRIGNOLI:—It has always been a system of mine to prevent any artist taking up the cudgels in his own behalf, but the attacks which are showered upon you in consequence of the way you personate Corentin in "Dinorah" are so manifestly unjust that you should ask some friend of yours to come to your assistance, and explain to the public that Corentin, in the French opera comique of "Le Pardon de Ploermel," is quite a different personage from Corentino, in the Italian version of the grand opera of "Dinorah." The one is a raw and half-idiotic peasant, with long, straggling, yellow hair, and an ungainly walk; the other a peasant of the *Nomorino* or *Elvino* style. Gardoni, who plays Corentino in London since the last four years, and where "Dinorah" has been brought out under the immediate direction of Meyerbeer himself, gives it the same reading as you do. Those critics who have assailed you should as well blame you for appearing in a neat jacket and clean shoes, in "L'Elisir d'Amore," instead of wearing wooden shoes, fitted with straw, as in "Le Philtre," which is the same opera in French.

Were it not that I have temporarily withdrawn from operatic matters I would fight your battle; but I hope you will manage to survive the "knocks," and you need not be afraid that I shall withdraw the magnificent Paris and London contrasts I am requested to negotiate with you, and which you, for the present, so obstinately refuse to sign.

Believe me, my dear Brignoli, yours, very truly.

B. ULLMAN.

Music Abroad.

Paris.

The correspondent of the *London Musical World*, under date Nov. 13, writes:

"Still the musical world of Paris is sufficiently dull in actual accomplishment, and my letter, in a great measure, must relate to what is likely to take place. Nothing new at the Grand Opera—M. Michot, having recovered from his recent indisposition, has reappeared as Manrique in the *Trouvère*. The debuts of M. Bonnesseur, the new *pensionnaire* of the opera, will be made shortly in St. Bris, in the *Huguenots*. Mario will appear most probably on Sunday in the *Muette*. This is the extent of my hebdomadal budget about the doings of the *Académie Impériale de Musique et de Danse*.—The tidings about the *Théâtre-Italien* are equally in prospect. To-night the *Così fan tutte* will be produced for the first time, I believe in Paris. You shall have a full and true account of the performance in my next. *A priori* I cannot anticipate a very favorable reception for Mozart's exquisite and too much neglected work. The French have but little liking for "absolute music," as Richard Wagner says. Mozart is too ideal, too abstract for them, and appeals too much to the intellect to gratify those who are pleased mostly through the senses. I shall be glad to write myself down in error, but verily I have my fears. The debut of Mlle. Adelina Patti is fixed for the 16th.

Semiramide was given on Sunday for the first appearance of Signor Agnesi. I was unable to attend but shall be in my seat at the next representation, and send you my report. I hear from many that the new baritone is good, if not great; an acquisition, if not exactly a *Filippo Galli* nor an *Antonio Tamburini*.—A new opera in one act, entitled *Le Cabaret des Amours*, the libretto by MM. Barbier and Carré, the music by M. Pascal, has been produced at the Opera Comique with success. I may allude to this further in my next.—The *Théâtre Lyrique* has commenced its campaign with brilliant éclat in its new abode. After two successful representations of the *Chatte Merveilleuse*, M. Maillart's pleasing and popular opera *Les Dragons de Villars* was reproduced and played several times. M. Buvard, the new tenor, appears to much advantage in the character of the hero, and Mlle Girard sings and acts most charmingly in the part of Rose Friquet. Madame Viardot has appeared in *Orphée* with all the usual effect. The general performance of Gluck's grand old work is extremely good. A new opera in four acts by Prince Poniatowski is announced. The principal characters

have been assigned to Madame Marie Cabel, M.M. Battaille, Monjaux, Sainte-Foy and Balanqué. By the way, Madame Miolan Carvalho will play the part of Arline in the French version of Mr. Balfe's *Bohemian Girl*.

Another correspondent of the same journal, a week later, describes the debut of Adelina Patti, to witness which scores of English admirers, it is said, crossed the channel:

Well, the night came—the (to our young *débütante* whose English, and American, and German, and Belgian laurels were about to be snatched from her girlish brow by the unrelenting hand of Parisian *dilettantisme*) memorable night of the 16th November 1862. The house was thronged by an audience whose excitement before the drop scene was feverish and noisy, but who, no sooner were allowed a glimpse of the stage than they became mute as mice—silent as stones, rigid as the board of Inquisition, or the inscrutable Council of Ten. Nevertheless, the "Lisa" of the evening (Mlle. Danieli, not as one of your correspondents has created her, "a baritone") was applauded and caressed just as a coquette, who, in her heart, looks up to one man, will, to vex him bestow her favors on another ever so much his inferior. At length, with elastic step, and artless innocence of mien, "Amina" tripped before the lamps. Not a hand, not a voice, bade her welcome, not a bit of encouragement, however trifling, made her feel that she was in presence of an assembly of ladies and gentlemen to whom she had never given cause of offence, and whom she was about to make her best efforts to please. "Un accueil vraiment glacial," said a critic (a Frenchman), whose mind had already been made up, to an amateur (an Englishman), who, with the "phlegme" attributed to his countrymen, looked on with cool indifference, and merely replied "Ecoutez."

However disconcerted by such a cavalier reception, the young singer, apparently unconcerned, began her recitative. A phrase or two sufficed to melt the ice in which the affectedly stern but really generous public had, with ill-assumed cynicism, embedded themselves. The "Come per me sereno" speedily followed; and here a "son file" (as only in the present day Mlle. Patti can perform this particular feat) scattered all prejudice to the wind, and "Brava! brava! bravissima!" rang through the house. At the end of the slow movement the triumph of the new comer was a *fait accompli*.

I shall not intrude upon the readers of *The Musical World* my criticism of an Amina, with the manifold beauties of which they are so well acquainted. It is enough for me to state, that the *cabaleta* was as successful as the *andante*; and that after the duet with Elvino, which brings down the curtain upon Act I. Mlle. Patti was led on by Sig. Gardoni, and hailed with reiterated acclamations, which would not subside until she came forward again and again. In the "fugue," between the first and second acts, all musical and critical Paris congregated; and a Babel of indistinguishable clamor proclaimed the excitement the new reputation "*faite à l'Anglaise*" had created. The second act was the scene of a still greater triumph. The former cold and ascetic audience were now besides themselves with enthusiasm. The dramatic and intense *finale*, dramatically and intensely portrayed brought down the curtain amid applause that must have made the heart of the young singer glad, as it plainly made her dark eyes glisten. Three more recalls ensued, the devoted "Elvino" (Gardoni) gallantly leading on his "Amina" on each occasion. It is scarcely requisite for me to say that the last act—the descent from the mill, and the "Ah non credea," and the "Ah non giunge"—was the culminating point, the *Finis coronat opus*. Again thrice recalled, overwhelmed with plaudits, and oppressed with magnificent bouquets (one might have imagined that summer had come back to witness the "solemnity"—Spring consigned by Autumn to the care of Winter), the "Amina" of the evening retired, to sleep, no doubt, upon a bed of roses. She came, she saw, she conquered; they came, they saw, they yielded—not recant, but *serviteurs dévoués*. Thus Adelina Patti has received the baptism of Paris—which, moreover, has pronounced her a *great actress*. Enough for the present.

P.S.—I may add that Mario will make his first appearance at the Opera, as "Raoul," not as "Masaniello." The *Muette* has been postponed, owing to an accident at the rehearsal (on Saturday, the 15th), which nearly cost Mlle. Emma Livry ("Fenella") her life. Her clothes caught fire at the lamps, and she was so severely burnt, that even now apprehensions are entertained of her recovery. One word of *Così fan tutte*. The singing of Albani, as "Dorabella," was absolute perfection.

Special Notices.

DESCRIPTIVE LIST OF THE

LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Laughing Song, from Anber's opera of Manon Lescaut. French and English words. 35

This song is well known, and a favorite with all those who have attended the concerts of the two Pattis. It is light, gay, sparkling, and not hard for a flexible soprano voice.

O, didn't she seem to like it! Comic Song. G. French. 25

Very pretty melody.

Memory. A. Reichardt. 25

Of standard excellence, in words and music. It adds one to the somewhat limited list of good songs for Mezzo Soprano, or Barytone voices. Of medium difficulty.

I watch from my window. Linley and Dussek. 25

A simple melody on three tones. B \flat , C and D, by Dussek, with a florid accompaniment by Linley. It was a saying of Rousseau, that the simplest melodies were the best. To prove it, he composed the Ode to Melody, on three tones. A friend immediately harmonized the air, with excellent effect. Linley has done the same by Dussek's melody. The accompaniment and song together being both varied and fine.

Maryland, My Maryland. Patriotic Song. 25

Noticed last week

Our Beautiful Flag. Patriotic Song. 25

Or, the "Bonnie Red, White and Blue."

Guide, me O thou Great Jehovah. Solo and Quartet. L. O. Emerson. 25

Now or Never. Patriotic song and chorus. R. Culver. 25

Instrumental Music.

Grand Etude Galop. By Quidant, arranged for four performers, on two pianos. Bissell. 1.25

This etude is noticed, not as among the latest music, but as one likely to be steadily popular in Seminaries, or in other places where two pianos can be brought together.

Manthor. Fontaine, Brillante. H. Alberti. 1.50

Another pretty piece for four performers on two pianos. Teachers who have once introduced this style of piece into their exhibitions, will be apt to continue it as, perhaps, the most attractive feature in them.

Books.

ARION. A collection of four-part songs for Male voices. In separate vocal parts, with piano score. Mainly to be sung without accompaniment. Compiled by John D. Willard. Complete \$3.00. Set of vocal parts \$2.25. Separate vocal parts, 75 cts. Piano Score, \$1.25

These four-part songs are becoming quite popular, as they should be. There can be no richer harmony than that from a well balanced quartet of male voices. One of the parts of Arion can be conveniently carried in the pocket, and will be ready for use at any place in doors or out. Doubtless Arion will hereafter be a favorite companion at social songs, at serenades, (say with a dark lantern for light), or on boat excursions and picnics.

MUSIC BY MAIL.—Music is sent by mail, the expense being about one cent on each piece. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that it is double.

